SECTION-C: NOVEL

Great Expectations

By Charles Dickens

Introduction:

A **novel** is a long, fictional narrative written in prose that explores characters, events, and themes through a structured plot. It allows for deep character development and detailed storytelling, often reflecting social, cultural, or psychological themes.

About the Novelist:

Charles Dickens (1812–1870) was one of the most famous and influential novelists of the 19th century. Born in Portsmouth, England, he experienced hardship in his early life, which deeply influenced his writing. When he was just twelve, his father was sent to prison for debt, and Dickens had to leave school to work in a factory. These difficult experiences gave him a strong sense of justice and compassion for the poor and vulnerable.

Many of his novels highlight the struggles of the poor, the injustices of society, and the importance of kindness, honesty, and moral strength. He used his writing to speak out against child labor, harsh school systems, and social inequality. His stories gave a voice to those who were often ignored in Victorian society.

Fictional narrative — خیالی کہانی
Characters — کردار
Structured plot — منظم پلاٹ / کہانی
Reflecting — عکاسی کرنا / ظاہر کرنا
Psychological themes — نفسیاتی موضوعات
Debt — قرض
Compassion — ہمدردی / رحم دلی
Vulnerable — کمزور / ناتواں
Highlight — نمایاں کرنا / اجاگر کرنا

Introduction:

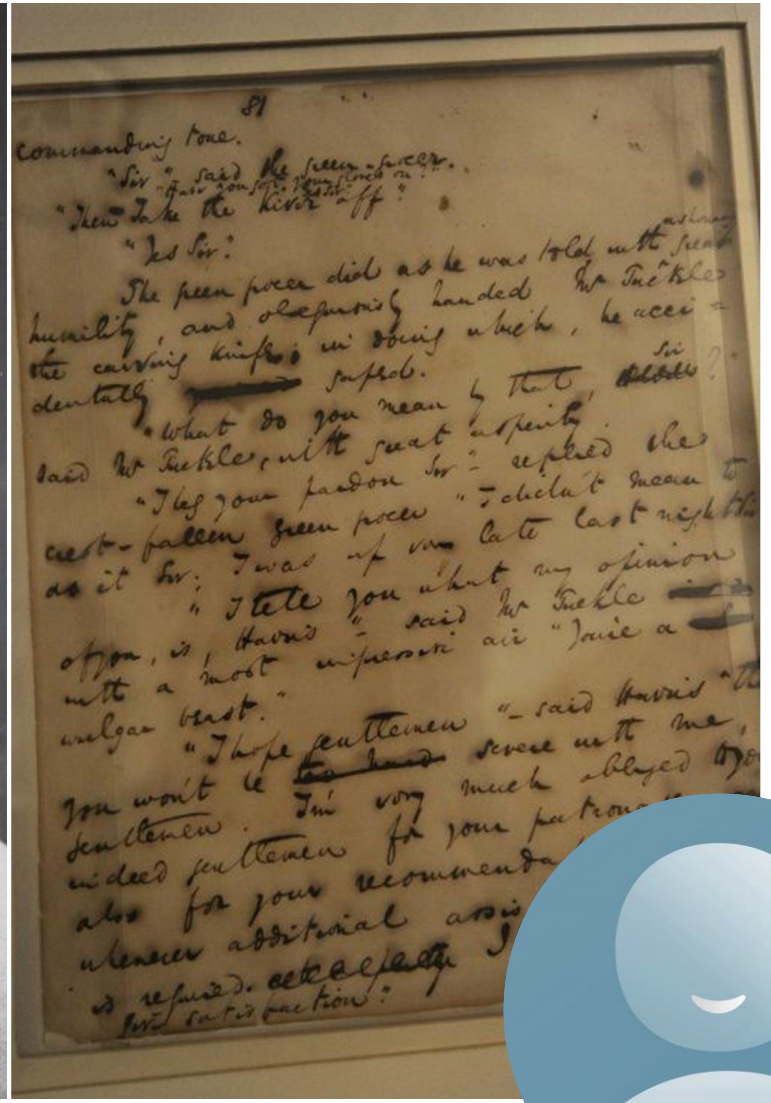
A **novel** is a long, fictional narrative written in prose that explores characters, events, and themes through a structured plot. It allows for deep character development and detailed storytelling, often reflecting social, cultural, or psychological themes.

About the Novelist:

Charles Dickens (1812–1870) was one of the most famous and influential novelists of the 19th century. Born in Portsmouth, England, he experienced hardship in his early life, which deeply influenced his writing. When he was just twelve, his father was sent to prison for debt, and Dickens had to leave school to work in a factory. These difficult experiences gave him a strong sense of justice and compassion for the poor and vulnerable.

Many of his novels highlight the struggles of the poor, the injustices of society, and the importance of kindness, honesty, and moral strength. He used his writing to speak out against child labor, harsh school systems, and social inequality. His stories gave a voice to those who were often ignored in Victorian society.

Injustice — ناانصافی / ظلم
Moral — اخلاقی / نصیحت آموز
Strength — طاقت / قوت
Child labor — بچوں سے مزدوری کرانا
Harsh — سخت / کٹھور
Social inequality — سماجی نابرابری
Ignored — نظر انداز کیا گیا
Victorian society — وکٹورین دور کا معاشرہ



Dickens had a remarkable gift for creating unforgettable characters and powerful stories. His novels were first published in serial form—chapter by chapter in newspapers—and read widely by people of all classes. Readers eagerly awaited each new installment. Among his most celebrated works are *Oliver Twist*, *David Copperfield*, *A Tale of Two Cities*, and *Great Expectations*.

Through humor, drama, and vivid storytelling, Dickens brought attention to social problems and helped shape modern English literature. His works continue to inspire readers around the world for their emotional depth, moral messages, and rich portrayals of Victorian life. His legacy lives on, not only in the popularity of his novels, but also in how they continue to encourage empathy, fairness, and reform.

Remarkable — قابلِ ذکر / شاندار
Unforgettable — ناقابلِ فراموش
Classes = طبقات / جماعتیں (سیاق کے مطابق)
Eagerly awaited — بے صبری سے انتظار کیا گیا
Installments = Episodes — قسطیں / ابواب
Humor — مزاح / ہنسی مذاق
Vivid — جاندار / واضح / روشن
Inspire — متاثر کرنا / حوصلہ دینا
Portrayals — منظر کشی / عکاسی / بیان

For more contact

AQ Academy

0300-8311037

Dickens had a remarkable gift for creating unforgettable characters and powerful stories. His novels were first published in serial form—chapter by chapter in newspapers—and read widely by people of all classes. Readers eagerly awaited each new installment. Among his most celebrated works are *Oliver Twist*, *David Copperfield*, *A Tale of Two Cities*, and *Great Expectations*.

Through humor, drama, and vivid storytelling, Dickens brought attention to social problems and helped shape modern English literature. His works continue to inspire readers around the world for their emotional depth, moral messages, and rich portrayals of Victorian life. His legacy lives on, not only in the popularity of his novels, but also in how they continue to encourage empathy, fairness, and reform.

Victorian life — وکٹورین دور کی زندگی
Legacy — وراثت / یادگار اثر
Popularity — مقبولیت
Encourage — حوصلہ افزائی کرنا / بڑھاوا دینا
Empathy — ہمدردی / دوسروں کا احساس
Fairness — انصاف / برابری
Reform — اصلاح / بہتری

"THE STORY OF OUR LIVES FROM YEAR TO YEAR."—SHAKESPEARE.

ALL THE YEAR ROUND.

A WEEKLY JOURNAL.

CONDUCTED BY CHARLES DICKENS.

WITH WHICH IS INCORPORATED HOUSEHOLD WORDS.

No. 17.] SATURDAY, AUGUST 20, 1859. [PRICE 2d.

A TALE OF TWO CITIES.

In Three Books.

BY CHARLES DICKENS.

BOOK THE SECOND. THE GOLDEN THREAD.

CHAPTER XIX. AN OPINION.

Worn out by anxious watching, Mr. Lorry fell asleep at his post. On the tenth morning of his suspense, he was startled by the shining of the sun into the room where a heavy slumber had overtaken him when it was dark night.

He rubbed his eyes and roused himself; but he doubted, when he had done so, whether he was not still asleep. For, going to the door of the Doctor's room and looking in, he perceived that the shoemaker's bench and tools were put aside again, and that the Doctor himself sat reading at the window. He was in his usual morning dress, and his face (which Mr. Lorry could distinctly see), though still very pale, was calmly studious and attentive.

Even when he had satisfied himself that he was awake, Mr. Lorry felt giddily uncertain for some few moments whether the late shoemaking might not be a disturbed dream of his own; for, did not his eyes show him his friend before him in his accustomed clothing and aspect, and employed as usual; and was there any sign within their range, that the change of which he had so strong an impression had actually happened?

It was but the inquiry of his first confusion and astonishment, the answer being obvious. If the impression were not produced by a real corresponding, and sufficient cause, how came he, Jarvis Lorry, there? How came he to have fallen asleep, in his clothes, on the sofa in Doctor Manette's consulting-room, and to be debating these points outside the Doctor's bedroom door in the early morning?

Within a few minutes, Miss Pross stood whis-

Miss Pross, submitting herself to his judgment, the scheme was worked out with care. Having abundance of time for his usual methodical toilette, Mr. Lorry presented himself at the breakfast-hour in his usual white linen and with his usual neat leg. The Doctor was summoned in the usual way, and came to breakfast.

So far as it was possible to comprehend him without overstepping those delicate and gradual approaches which Mr. Lorry felt to be the only safe advance, he at first supposed that his daughter's marriage had taken place yesterday. An incidental allusion, purposely thrown out, to the day of the week, and the day of the month, set him thinking and counting, and evidently made him uneasy. In all other respects, however, he was so composedly himself, that Mr. Lorry determined to have the aid he sought. And that aid was his own.

Therefore, when the breakfast was done and cleared away, and he and the Doctor were left together, Mr. Lorry said, feelingly:

"My dear Manette, I am anxious to have your opinion, in confidence, on a very curious case in which I am deeply interested; that is to say, it is very curious to me; perhaps, to your better information it may be less so."

Glancing at his hands, which were discoloured by his late work, the Doctor looked troubled, and listened attentively. He had already glanced at his hands more than once.

"Doctor Manette," said Mr. Lorry, touching him affectionately on the arm, "the case is the case of a particularly dear friend of mine. Pray give your mind to it, and advise me well for his sake—and above all, for his daughter's—his daughter's, my dear Manette."

"If I understand," said the Doctor, in a subdued tone, "some mental shock——?"

"Yes!"

"Be explicit," said the Doctor. "Spare no

Elements of a Novel

Plot:	The sequence of events in the story, including exposition, rising action, climax, falling action, and resolution.
Characters:	The individuals who drive the story, including protagonists, antagonists, and supporting characters.
Setting:	The time and place where the events occur, influencing the mood and atmosphere.
Theme:	The central idea or message the novel conveys, such as love, ambition, or social class.
Point of View:	The perspective from which the story is told (first-person, third-person, omniscient, etc.).
Conflict:	The struggle between opposing forces, either internal (within a character) or external (against another character, society, or nature).
Style & Tone:	The author's unique way of writing, including language, sentence structure, and emotional feel.

Plot — کہانی کا ڈھانچہ / پلاٹ

Exposition — تعارف / پس منظر کی وضاحت

Rising action — بڑھتی ہوئی کشمکش / واقعات کا جڑنا

Climax — کہانی کا نقطۂ عروج / سب سے اہم لمحہ

Falling action — ڈھلتے ہوئے واقعات / اختتام کی طرف بڑھنا

Resolution — انجام / حل / اختتامیہ

Drive the story — کہانی کو آگے بڑھانا

Protagonists — مرکزی کردار / ہیرو

Antagonists — مخالف کردار / ولن

Elements of a Novel

Plot: The sequence of events in the story, including exposition, rising action, climax, falling action, and resolution.

Characters: The individuals who drive the story, including protagonists, antagonists, and supporting characters.

Setting: The time and place where the events occur, influencing the mood and atmosphere.

Theme: The central idea or message the novel conveys, such as love, ambition, or social class.

Point of View: The perspective from which the story is told (first-person, third-person, omniscient, etc.).

Conflict: The struggle between opposing forces, either internal (within a character) or external (against another character, society, or nature).

Style & Tone: The author's unique way of writing, including language, sentence structure, and emotional feel.

Supporting characters — معاون کردار
Occur — واقع ہونا / پیش آنا
Influencing — اثر انداز ہونا
Mood — مزاج / کیفیت
Atmosphere — فضا / ماحول
Point of view — نقطۂ نظر
Perspective — زاویہ نظر / نظریہ
Omniscient — ہر چیز جاننے والا / کُل علم رکھنے والا (بیان کنندہ)

Elements of a Novel

Plot:	The sequence of events in the story, including exposition, rising action, climax, falling action, and resolution.
Characters:	The individuals who drive the story, including protagonists, antagonists, and supporting characters.
Setting:	The time and place where the events occur, influencing the mood and atmosphere.
Theme:	The central idea or message the novel conveys, such as love, ambition, or social class.
Point of View:	The perspective from which the story is told (first-person, third-person, omniscient, etc.).
Conflict:	The struggle between opposing forces, either internal (within a character) or external (against another character, society, or nature).
Style & Tone:	The author's unique way of writing, including language, sentence structure, and emotional feel.

Opposing forces — مخالف قوتیں
Internal — داخلی / اندرونی
External — بیرونی
Tone — لہجہ / اندازِ بیان
Emotional feel — جذباتی کیفیت / احساس

Brief Introduction to *Great Expectations*

Great Expectations is a novel by Charles Dickens, first published in 1861. It follows the journey of Pip, an orphan raised by his strict sister and kind brother-in-law, Joe Gargery. Pip's life changes when he encounters an escaped convict, Magwitch, and later receives an unexpected fortune from a mysterious benefactor.

Believing his wealth comes from Miss Havisham, an eccentric woman who was abandoned on her wedding day, Pip aspires to become a gentleman to win the love of Estella, her beautiful but cold ward. However, Pip's expectations are shattered when he discovers the true source of his fortune and learns important lessons about love, loyalty, and self-worth.

The novel explores themes of social class, ambition, justice, and redemption, making it one of Dickens' most profound works.

Brief — مختصر / خلاصہ
Great Expectations — عظیم توقعات (ناول کا نام)
Published — شائع ہوا
Follows — پیروی کرتا ہے / بیان کرتا ہے
Journey — سفر / داستان
Pip (Name) — پِپ (کردار کا نام)
Orphan — یتیم
Raised — پرورش پائی / پالا گیا
Eccentric: odd/unusual/ ajeeb

Brief Introduction to *Great Expectations*

Great Expectations is a novel by Charles Dickens, first published in 1861. It follows the journey of Pip, an orphan raised by his strict sister and kind brother-in-law, Joe Gargery. Pip's life changes when he encounters an escaped convict, Magwitch, and later receives an unexpected fortune from a mysterious benefactor.

Believing his wealth comes from Miss Havisham, an eccentric woman who was abandoned on her wedding day, Pip aspires to become a gentleman to win the love of Estella, her beautiful but cold ward. However, Pip's expectations are shattered when he discovers the true source of his fortune and learns important lessons about love, loyalty, and self-worth.

The novel explores themes of social class, ambition, justice, and redemption, making it one of Dickens' most profound works.

Encounters — سامنا کرنا / ملاقات ہونا
Escaped — فرار ہوا / بھاگ نکلا
Convict — مجرم / سزا یافتہ قیدی
Magwitch (Name) — میگ وِچ (کردار کا نام)
Later — بعد میں
Unexpected — غیر متوقع / اچانک
Fortune — دولت / نصیب
Mysterious — پراسرار

Brief Introduction to *Great Expectations*

Great Expectations is a novel by Charles Dickens, first published in 1861. It follows the journey of Pip, an orphan raised by his strict sister and kind brother-in-law, Joe Gargery. Pip's life changes when he encounters an escaped convict, Magwitch, and later receives an unexpected fortune from a mysterious benefactor.

Believing his wealth comes from Miss Havisham, an eccentric woman who was abandoned on her wedding day, Pip aspires to become a gentleman to win the love of Estella, her beautiful but cold ward. However, Pip's expectations are shattered when he discovers the true source of his fortune and learns important lessons about love, loyalty, and self-worth.

The novel explores themes of social class, ambition, justice, and redemption, making it one of Dickens' most profound works.

Benefactor — مددگار / خیر خواہ
Miss Havisham (Name) — مس ہیوشم (کردار کا نام)
Eccentric — عجیب و غریب / انوکھا
Abandoned — چھوڑ دیا گیا / ترک کیا گیا
Wedding day — شادی کا دن
Aspires — خواہش رکھنا / آرزو کرنا
Gentleman — شریف آدمی / معزز شخص
میق / شدید

Brief Introduction to *Great Expectations*

Great Expectations is a novel by Charles Dickens, first published in 1861. It follows the journey of Pip, an orphan raised by his strict sister and kind brother-in-law, Joe Gargery. Pip's life changes when he encounters an escaped convict, Magwitch, and later receives an unexpected fortune from a mysterious benefactor.

Believing his wealth comes from Miss Havisham, an eccentric woman who was abandoned on her wedding day, Pip aspires to become a gentleman to win the love of Estella, her beautiful but cold ward. However, Pip's expectations are shattered when he discovers the true source of his fortune and learns important lessons about love, loyalty, and self-worth.

The novel explores themes of social class, ambition, justice, and redemption, making it one of Dickens' most profound works.

Estella (Name) — ایسٹیلا (کردار کا نام)
Cold ward — ٹھنڈی مزاج والی پرورش یافتہ (محبت سے خالی شاگردہ)
Shattered — ٹوٹا پھوٹا / بکھرا ہوا
Discovers — دریافت کرتا ہے / جان لیتا ہے
Loyalty — وفاداری
Self-worth — خودداری / اپنی قدر پہچان
Social class — سماجی طبقہ
Ambition — خواہش / بلند ارادہ
Redemption — نجات / اصلاح
Profound — گہرا / عمیق / شدید

CAPSULE SUMMARY

Great Expectations tells the story of Pip, a poor orphan raised by his harsh sister and kind brother-in-law, Joe, in rural England. One day, Pip helps a desperate escaped convict named Magwitch, an act of kindness that later changes his life. Pip is invited to the house of Miss Havisham, a wealthy, eccentric woman who raises her cold and beautiful ward, Estella, to break hearts as revenge against men. Pip falls in love with Estella and becomes ashamed of his humble background.

Feeling ashamed of his rough upbringing, Pip longs to become a gentleman worthy of Estella. Years later, a mysterious lawyer named Mr. Jaggers informs Pip that he has inherited a fortune from a secret benefactor and must move to London. Believing the fortune comes from Miss Havisham and that she intends him to marry Estella, Pip embraces his "great expectations" and begins a new life in the city.

In London, Pip befriends Herbert Pocket, who teaches him proper manners and social customs. However, Pip becomes increasingly proud and distant, forgetting the people who truly care for him—Joe

Capsule Summary — مختصر خلاصہ

Rural = Countryside — دیہی / دیہات

Desperate — مایوس / بے بس

Escaped convict — بھاگا ہوا مجرم / فراری قیدی

Eccentric — عجیب و غریب / انوکھا

Cold and beautiful ward — ٹھنڈی مزاج اور خوبصورت پرورش یافتہ (شاگردہ/یتیم)

CAPSULE SUMMARY

Great Expectations tells the story of Pip, a poor orphan raised by his harsh sister and kind brother-in-law, Joe, in rural England. One day, Pip helps a desperate escaped convict named Magwitch, an act of kindness that later changes his life. Pip is invited to the house of Miss Havisham, a wealthy, eccentric woman who raises her cold and beautiful ward, Estella, to break hearts as revenge against men. Pip falls in love with Estella and becomes ashamed of his humble background.

Feeling ashamed of his rough upbringing, Pip longs to become a gentleman worthy of Estella. Years later, a mysterious lawyer named Mr. Jaggers informs Pip that he has inherited a fortune from a secret benefactor and must move to London. Believing the fortune comes from Miss Havisham and that she intends him to marry Estella, Pip embraces his "great expectations" and begins a new life in the city.

In London, Pip befriends Herbert Pocket, who teaches him proper manners and social customs. However, Pip becomes increasingly proud and distant, forgetting the people who truly care for him—Joe

Revenge — انتقام
Ashamed — شرمندہ
Humble — عاجز / خاکسار
Background — پس منظر
Rough upbringings — کٹھن پرورش / سخت حالات میں پرورش
Longs — ترسنا / خواہش کرنا
Worthy of Estella — ایسٹیلا کے لائق / قابلِ ایسٹیلا
Mysterious — پراسرار
Lawyer — وکیل

CAPSULE SUMMARY

Great Expectations tells the story of Pip, a poor orphan raised by his harsh sister and kind brother-in-law, Joe, in rural England. One day, Pip helps a desperate escaped convict named Magwitch, an act of kindness that later changes his life. Pip is invited to the house of Miss Havisham, a wealthy, eccentric woman who raises her cold and beautiful ward, Estella, to break hearts as revenge against men. Pip falls in love with Estella and becomes ashamed of his humble background.

Feeling ashamed of his rough upbringing, Pip longs to become a gentleman worthy of Estella. Years later, a mysterious lawyer named Mr. Jaggers informs Pip that he has inherited a fortune from a secret benefactor and must move to London. Believing the fortune comes from Miss Havisham and that she intends him to marry Estella, Pip embraces his "great expectations" and begins a new life in the city.

In London, Pip befriends Herbert Pocket, who teaches him proper manners and social customs. However, Pip becomes increasingly proud and distant, forgetting the people who truly care for him—Joe

Mr. Jaggers (Name) — مسٹر جیگرز (کردار کا نام)
Inherited — وراثت میں پایا
Fortune — دولت / نصیب
Benefactor — خیر خواہ / مددگار
Move to — منتقل ہونا / جانا
Believing — یقین کرنا / ماننا
Intends — ارادہ رکھنا / منصوبہ بنانا
Marry — شادی کرنا

CAPSULE SUMMARY

Great Expectations tells the story of Pip, a poor orphan raised by his harsh sister and kind brother-in-law, Joe, in rural England. One day, Pip helps a desperate escaped convict named Magwitch, an act of kindness that later changes his life. Pip is invited to the house of Miss Havisham, a wealthy, eccentric woman who raises her cold and beautiful ward, Estella, to break hearts as revenge against men. Pip falls in love with Estella and becomes ashamed of his humble background.

Feeling ashamed of his rough upbringing, Pip longs to become a gentleman worthy of Estella. Years later, a mysterious lawyer named Mr. Jaggers informs Pip that he has inherited a fortune from a secret benefactor and must move to London. Believing the fortune comes from Miss Havisham and that she intends him to marry Estella, Pip embraces his "great expectations" and begins a new life in the city.

In London, Pip befriends Herbert Pocket, who teaches him proper manners and social customs. However, Pip becomes increasingly proud and distant, forgetting the people who truly care for him—Joe

Embraces — گلے لگانا / قبول کرنا
Herbert Pocket (Name) — ہربرٹ پاکٹ (کردار کا نام)
Proper manners — درست آداب / شائستگی
Social customs — سماجی رسوم و رواج
Increasingly proud — حد سے زیادہ مغرور / بڑھتی ہوئی غرور
Distant — دور / بیگانہ / لا تعلق

and Biddy. His world turns upside down when his true benefactor is revealed to be Abel Magwitch, the convict he helped as a child. Magwitch made a fortune in Australia and returned to make Pip a gentleman out of gratitude.

This shocking discovery forces Pip to confront the truth about himself, Estella, and the hollow values of wealth and class. Disgusted by the source of his fortune, Pip tries to help Magwitch escape, but their plan fails, and Magwitch is captured and dies in prison. Around the same time, Miss Havisham dies in a tragic accident, and Estella enters a cruel and loveless marriage with Bentley Drummle.

In the end, Pip loses his wealth but regains his moral compass. He returns home, reconciles with Joe and Biddy—who are now married—and finds peace in their simple, honest life. Years later,

Upside down — اُلٹ پلٹ / الٹا سیدھا
Revealed — ظاہر ہوا / آشکار ہوا
Abel Magwitch (Name) — ایبل میگ وِچ (کردار کا نام)
Convict — مجرم / سزا یافتہ قیدی
Returned — واپس آیا
Out of gratitude — شکر گزاری کے طور پر / احسان مندی سے
Shocking — چونکا دینے والا / حیران کن
Discovery — دریافت / انکشاف
Confront — سامنا کرنا / مقابلہ کرنا
Hollow values — کھوکھلی قدریں / بے معنی اصول
Class — طبقہ / سماجی درجہ

and Biddy. His world turns upside down when his true benefactor is revealed to be Abel Magwitch, the convict he helped as a child. Magwitch made a fortune in Australia and returned to make Pip a gentleman out of gratitude.

This shocking discovery forces Pip to confront the truth about himself, Estella, and the hollow values of wealth and class. Disgusted by the source of his fortune, Pip tries to help Magwitch escape, but their plan fails, and Magwitch is captured and dies in prison. Around the same time, Miss Havisham dies in a tragic accident, and Estella enters a cruel and loveless marriage with Bentley Drummle.

In the end, Pip loses his wealth but regains his moral compass. He returns home, reconciles with Joe and Biddy—who are now married—and finds peace in their simple, honest life. Years later,

Disgusted — متنفر / گھِن محسوس کرنا
Escape — بھاگ جانا / فرار ہونا
Captured — پکڑا گیا / گرفتار ہوا
Prison — جیل
Around the same time — اُسی وقت کے آس پاس / تقریباً اُسی زمانے میں
Tragic — الم ناک / افسوسناک
Accident — حادثہ
Incident — واقعہ
Loveless — بے محبت / محبت سے خالی
Bentley Drummle (Name) — بینٹلی ڈرمل (کردار کا نام)
Regains — دوبارہ حاصل کرتا ہے
Moral compass — اخلاقی رہنمائی / ضمیر
Reconciles — صلح کر لینا / میل ملاپ کر لینا

Pip meets Estella again at the ruins of Satis House. She, too, has changed. Their final meeting is calm, forgiving, and full of understanding. As they walk away from the past, Pip feels no shadow of another parting between them.

List of Characters

	Name of character	Brief Description
1.	**Pip (Philip Pirrip)**	The main character; a poor orphan boy who dreams of becoming a gentleman.
2.	**Joe Gargery**	Pip's kind and humble brother-in-law; a blacksmith who loves Pip like a son.
3.	**Mrs. Joe Gargery**	: Pip's harsh and overbearing sister who raises him "by hand."
4.	**Biddy**	A kind and sensible village girl who helps Pip learn and later marries Joe.
5.	**Abel Magwitch (Provis)**	A convict helped by Pip in childhood; later revealed as Pip's secret benefactor.
6.	**Miss Havisham**	A wealthy, eccentric woman jilted on her wedding day; raises Estella to break hearts.

Ruins — کھنڈرات / برباد عمارتیں
Satis House — سیٹس ہاؤس (مس ہیوشم کا مکان / کردار سے منسلک جگہ)
Calm — پرسکون / ٹھہرا ہوا
Forgiving — درگزر کرنے والا / معاف کرنے والا
Full of understanding — سمجھ بوجھ سے بھرپور / فہم رکھنے والا
Walk away from — دور ہٹ جانا / چھوڑ دینا
Shadow — سایہ

Pip meets Estella again at the ruins of Satis House. She, too, has changed. Their final meeting is calm, forgiving, and full of understanding. As they walk away from the past, Pip feels no shadow of another parting between them.

List of Characters

	Name of character	Brief Description
1.	**Pip (Philip Pirrip)**	The main character; a poor orphan boy who dreams of becoming a gentleman.
2.	**Joe Gargery**	Pip's kind and humble brother-in-law; a blacksmith who loves Pip like a son.
3.	**Mrs. Joe Gargery**	: Pip's harsh and overbearing sister who raises him "by hand."
4.	**Biddy**	A kind and sensible village girl who helps Pip learn and later marries Joe.
5.	**Abel Magwitch (Provis)**	A convict helped by Pip in childhood; later revealed as Pip's secret benefactor.
6.	**Miss Havisham**	A wealthy, eccentric woman jilted on her wedding day; raises Estella to break hearts.

Parting — جدائی / رخصتی
Main character — مرکزی کردار
Harsh — سخت / کڑا
Overbearing — رعب ڈالنے والا / زبردستی کرنے والا
Sensible — سمجھدار / عقل مند
Revealed — ظاہر ہوا / آشکار ہوا
Secret benefactor — خفیہ خیر خواہ / پوشیدہ مددگار
Jilted — دھوکہ کھایا ہوا / چھوڑ دیا گیا (خاص طور پر رشتے میں)

6.	**Miss Havisham**	A wealthy, eccentric woman jilted on her wedding day; raises Estella to break hearts.
7.	**Estella**	Miss Havisham's proud and beautiful adopted daughter; Pip loves her deeply.
8.	**Mr. Jaggers**	A powerful London lawyer who manages Pip's fortune and guardianship.
9.	**Wemmick**	Mr. Jaggers' clerk; professional at work but kind and supportive in private.
10.	**Herbert Pocket**	Pip's loyal friend and roommate in London; helps Pip adjust to gentlemanly life.
11.	**Matthew Pocket**	Herbert's father and Pip's tutor; one of Miss Havisham's honest relatives.

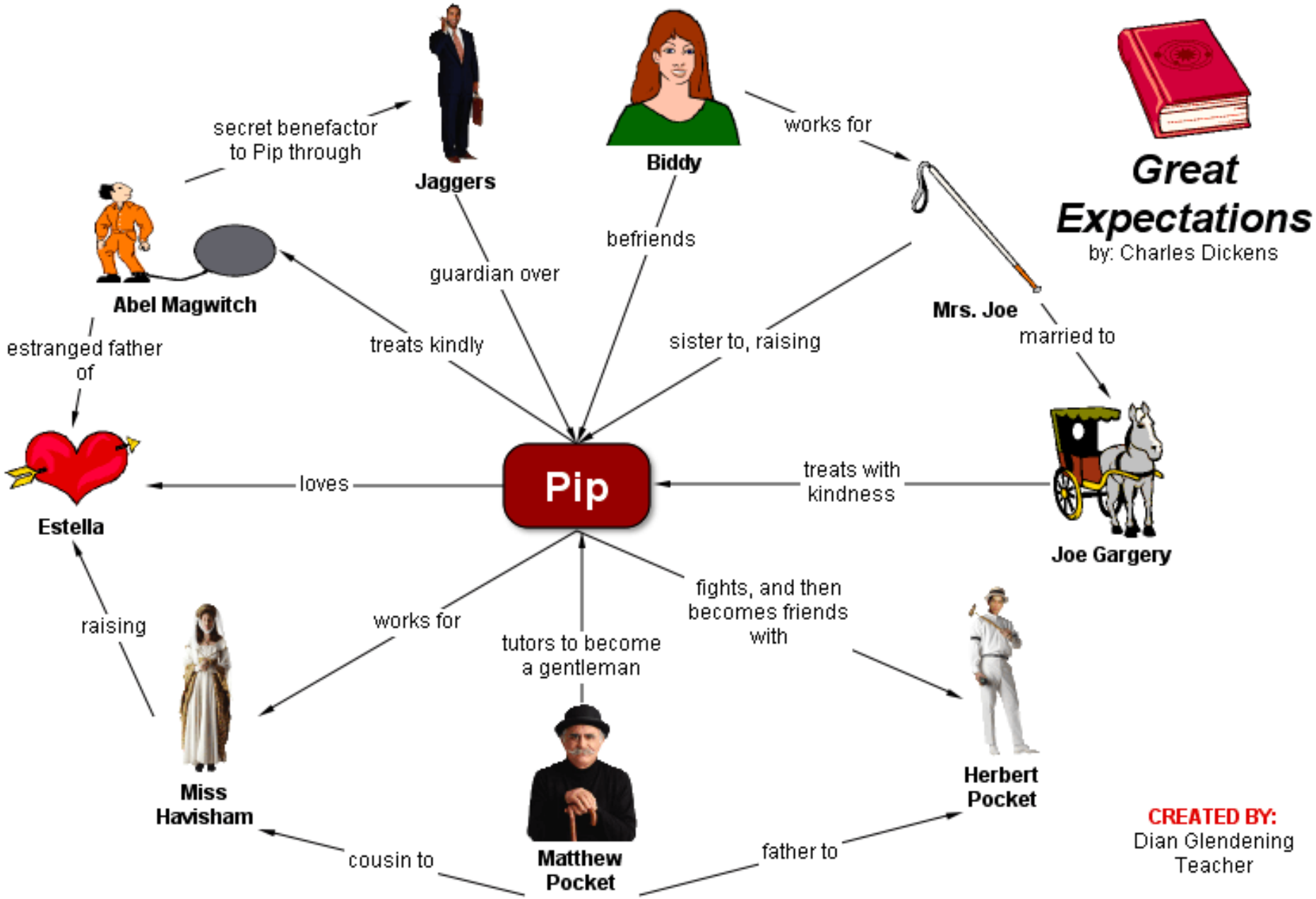
Adopted — گود لیا ہوا / منہ بولا
Deeply — گہرائی سے / شدت کے ساتھ
Manages — سنبھالتا ہے / انتظام کرتا ہے
Guardianship — سرپرستی / ولایت
Supportive — مددگار / سہارا دینے والا
Gentlemanly — شائستہ / مہذب / شریفانہ
Tutor — اُستاد / ذاتی معلم
Relatives — رشتہ دار

12.	**Bentley Drummle**	A rude and arrogant gentleman who marries Estella and treats her poorly.
13.	**Compeyson**	A deceitful criminal who betrayed Miss Havisham and framed Magwitch.
14.	**Molly**	Mr. Jaggers' mysterious housekeeper; later revealed as Estella's mother.
15.	**Orlick**	A bitter and jealous worker at Joe's forge; suspected of attacking Mrs. Joe.
16.	**Uncle Pumblechook**	Pip's pompous uncle-in-law who takes credit for Pip's success.
17.	**Clara**	Herbert's kind and supportive wife who shelters Magwitch during his escape attempt.
18.	**Little Pip**	The son of Joe and Biddy, named after Pip; symbolizes love and a fresh start.

Rude — بدتمیز / گستاخ
Arrogant — مغرور / گھمنڈی
Treat poorly — برا سلوک کرنا
Deceitful — فریبی / دھوکے باز
Criminal — مجرم
Betrayed — دھوکہ دیا / بے وفائی کی
Framed — جھوٹا الزام لگایا گیا / پھنسایا گیا
Housekeeper — گھریلو کام کرنے والی / نگرانِ گھر

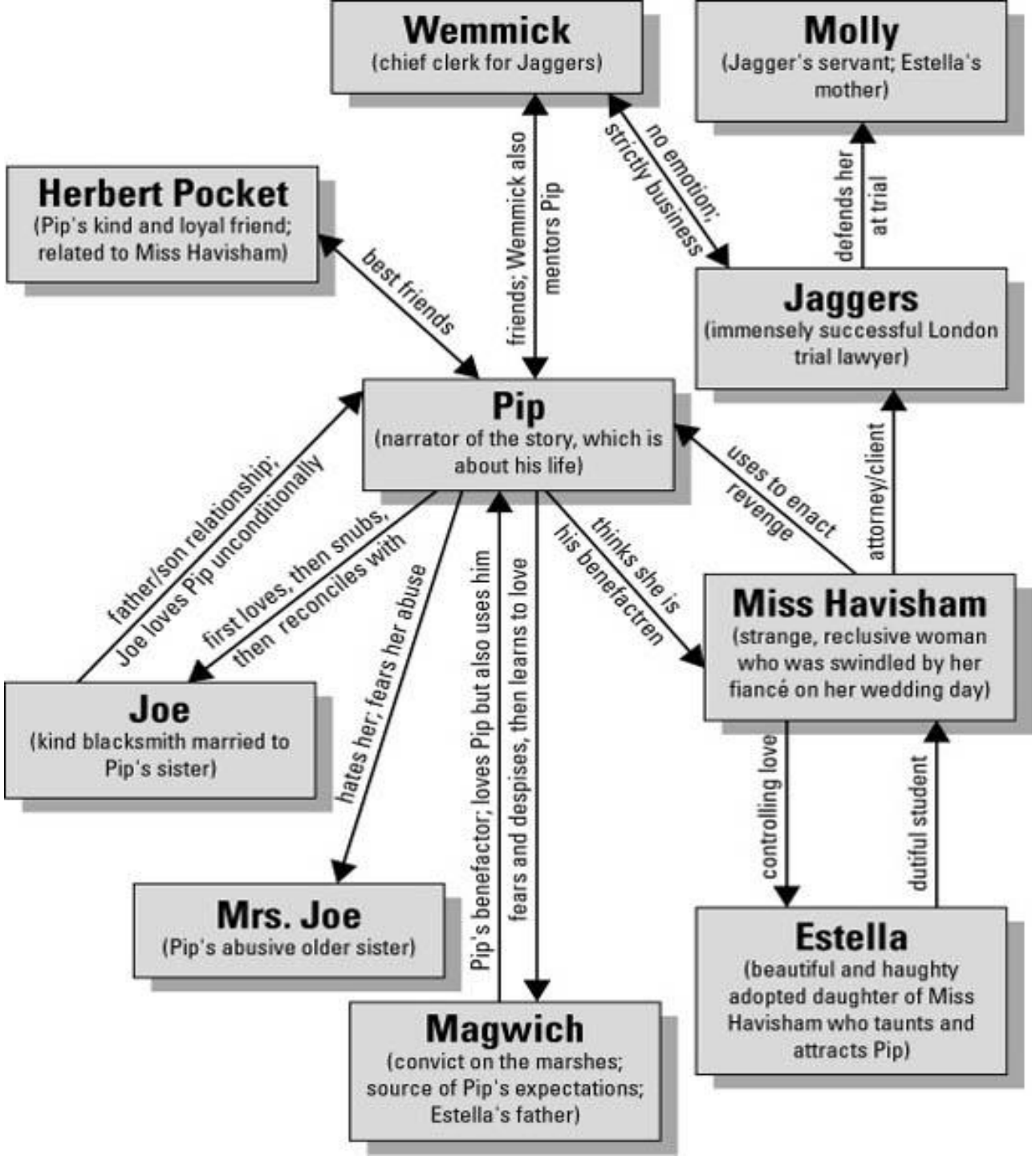
12.	**Bentley Drummle**	A rude and arrogant gentleman who marries Estella and treats her poorly.
13.	**Compeyson**	A deceitful criminal who betrayed Miss Havisham and framed Magwitch.
14.	**Molly**	Mr. Jaggers' mysterious housekeeper; later revealed as Estella's mother.
15.	**Orlick**	A bitter and jealous worker at Joe's forge; suspected of attacking Mrs. Joe.
16.	**Uncle Pumblechook**	Pip's pompous uncle-in-law who takes credit for Pip's success.
17.	**Clara**	Herbert's kind and supportive wife who shelters Magwitch during his escape attempt.
18.	**Little Pip**	The son of Joe and Biddy, named after Pip; symbolizes love and a fresh start.

Bitter — کڑوا / تلخ / دل گرفتہ
Jealous — حسد کرنے والا / جلن رکھنے والا
Suspected — مشکوک سمجھا گیا / شک کیا گیا
Pompous — بڑا چڑھا کر بات کرنے والا / خود پسند
Credit — تعریف / سراہنا / بھروسہ
Shelters — پناہ دیتا ہے / چھپاتا ہے
Escape attempt — فرار کی کوشش



CREATED BY:
Dian Glendening
Teacher

https://greatexpectationsofpip.blogspot.com/2016/06/great-expectationsthe-influential.html


Wemmick
(chief clerk for Jaggers)
Molly
(Jagger's servant; Estella's mother)
Herbert Pocket
(Pip's kind and loyal friend; related to Miss Havisham)
best friends
friends; Wemmick also mentors Pip
no emotion; strictly business
defends her at trial
Jaggers
(immensely successful London trial lawyer)
Pip
(narrator of the story, which is about his life)
father/son relationship; Joe loves Pip unconditionally
first loves, then snubs, then reconciles with
hates her; fears her abuse
Pip's benefactor; loves Pip but also uses him
fears and despises, then learns to love
thinks she is his benefactren
uses to enact revenge
attorney/client
Miss Havisham
(strange, reclusive woman who was swindled by her fiancé on her wedding day)
Joe
(kind blacksmith married to Pip's sister)
Mrs. Joe
(Pip's abusive older sister)
Magwich
(convict on the marshes; source of Pip's expectations; Estella's father)
controlling love
dutiful student
Estella
(beautiful and haughty adopted daughter of Miss Havisham who taunts and attracts Pip)

PART ONE

A Boy from the Forge

My father's family name being Pirrip, and my given name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip. I know my family name from my father's tombstone and from what my sister, Mrs. Joe Gargery, told me. Sadly, I never met my parents or saw any pictures of them because photography didn't exist back then. Since my parents died when I was very young, my sister, Mrs. Joe Gargery, raised me. She was married to Joe Gargery, the village blacksmith. I lived with them in the marshes near the river, about 20 miles from the sea.

My earliest vivid and strong memory of understanding things happened on a chilly, damp afternoon as evening approached. That's when I realized for sure that this gloomy, weed-filled place was a churchyard—where my parents and brothers were buried. Beyond

Boy from the Forge — بھٹّی/لوہار خانے کا لڑکا (یعنی پِپ کی حیثیت)
Forge — بھٹّی / لوہار کا کارخانہ
Infant — شیر خوار بچہ / نوزائیدہ
Make of nothing — کچھ بھی نہ بننا / بے حیثیت رہنا
Explicit — واضح / صاف صاف
Came to be called — کہلانے لگا / پکارا جانے لگا
Tombstone — کتبہ / قبر کا پتھر
Exist — موجود ہونا / ہونا
Back then — اُس وقت / اُس زمانے میں

PART ONE

A Boy from the Forge

My father's family name being Pirrip, and my given name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.

I know my family name from my father's tombstone and from what my sister, Mrs. Joe Gargery, told me. Sadly, I never met my parents or saw any pictures of them because photography didn't exist back then. Since my parents died when I was very young, my sister, Mrs. Joe Gargery, raised me. She was married to Joe Gargery, the village blacksmith. I lived with them in the marshes near the river, about 20 miles from the sea.

My earliest vivid and strong memory of understanding things happened on a chilly, damp afternoon as evening approached. That's when I realized for sure that this gloomy, weed-filled place was a churchyard—where my parents and brothers were buried. Beyond

Boy from the Forge — بھٹّی/لوہار خانے کا لڑکا (یعنی پِپ کی حیثیت)

Forge — بھٹّی / لوہار کا کارخانہ

Infant — شیر خوار بچہ / نوزائیدہ

Make of nothing — کچھ بھی نہ بننا / بے حیثیت رہنا

Explicit — واضح / صاف صاف

Came to be called — کہلانے لگا / پکارا جانے لگا

Tombstone — کتبہ / قبر کا پتھر

Exist — موجود ہونا / ہونا

Back then — اُس وقت / اُس زمانے میں

PART ONE

A Boy from the Forge

My father's family name being Pirrip, and my given name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip. I know my family name from my father's tombstone and from what my sister, Mrs. Joe Gargery, told me. Sadly, I never met my parents or saw any pictures of them because photography didn't exist back then. Since my parents died when I was very young, my sister, Mrs. Joe Gargery, raised me. She was married to Joe Gargery, the village blacksmith. I lived with them in the marshes near the river, about 20 miles from the sea.

My earliest vivid and strong memory of understanding things happened on a chilly, damp afternoon as evening approached. That's when I realized for sure that this gloomy, weed-filled place was a churchyard—where my parents and brothers were buried. Beyond

Raised — پرورش پائی / بڑا کیا گیا
Marshes — دلدلی علاقے
Vivid — جاندار / واضح / روشن
Chilly — ٹھنڈا / سرد
Damp — نم آلود / گیلا سا
Approached — قریب آیا / پاس آیا
Gloomy — اُداس / تاریک
Weed-filled — گھاس پھوس سے بھرا ہوا
Churchyard — چرچ کا قبرستان
Buried — دفن کیا گیا

the churchyard were the empty, flat marshes, then the river, and far in the distance, the sea. I was just a small boy, frightened by it all, and I started to cry.

Suddenly, a terrible voice shouted, "Be quiet!" A rough-looking man jumped up from behind the graves. "Stay still, you little devil, or I'll cut your throat," he threatened.

The man wore old gray clothes, had an iron shackle on his leg, no hat, broken shoes, and a dirty cloth wrapped around his head. He was shivering from the cold and had trouble moving. He grabbed me by the chin.

"Oh! Don't cut my throat, sir!" I begged. "Pray don't do it, sir."

"What's your name?" he demanded.

"Pip, sir," I replied.

"Say it again!" he ordered, staring at me.

"Pip. Pip, sir," I repeated.

Flat marshes — ہموار دلدلی علاقے
Far in the distance — بہت دور فاصلے پر
Frightened — خوفزدہ / ڈرا ہوا
Cry — چیخ / رونا
Terrible — خوفناک / بھیانک
Shouted — زور سے چلایا / چیخا
Be quiet — خاموش رہو
Rough-looking — بھدا / کڑک چہرہ والا / سخت نظر آنے والا
Jumped — کود گیا / چھلانگ لگائی
Behind — پیچھے
Graves — قبریں

the churchyard were the empty, flat marshes, then the river, and far in the distance, the sea. I was just a small boy, frightened by it all, and I started to cry.

Suddenly, a terrible voice shouted, "Be quiet!" A rough-looking man jumped up from behind the graves. "Stay still, you little devil, or I'll cut your throat," he threatened.

The man wore old gray clothes, had an iron shackle on his leg, no hat, broken shoes, and a dirty cloth wrapped around his head. He was shivering from the cold and had trouble moving. He grabbed me by the chin.

"Oh! Don't cut my throat, sir!" I begged. "Pray don't do it, sir."

"What's your name?" he demanded.

"Pip, sir," I replied.

"Say it again!" he ordered, staring at me.

"Pip. Pip, sir," I repeated.

Stay still — ہلنا مت / جمی ہوئی حالت میں رہنا
Little devil — چھوٹا شیطان
Throat — گلا
Threatened — دھمکی دی
Wore / Wear — پہنا تھا / پہنتا ہے
Gray — سیاہی مائل بھورا / سرمئی
Iron shackle — لوہے کی بیڑی / زنجیر
Wrapped — لپیٹا ہوا
Shivering — کانپنا / لرزنا
Trouble moving — حرکت کرنے میں مشکل
Grabbed by the chin — ٹھوڑی سے پکڑ لیا
Begged — منت کی / التجا کی
Demanded — مطالبہ کیا / زور دیا
Repeated — دہرایا / بار بار کہا

"Where do you live? Point out the place!"
I pointed to our village, a mile or more away. I tried not to cry.
The man stared at me for a moment, then suddenly grabbed me, turned me upside down, and emptied my pockets. The only thing in them was a piece of bread.

He was so quick and strong that it felt like the whole church spun around, and for a moment, I saw the steeple below my feet. When everything felt normal again, I found myself sitting on a tall tombstone, shaking with fear, while he hungrily devoured the bread.
"Now," said the man, "where are your mother and father?"
"Why, over there, sir!" I said, pointing to their gravestones.
"Then who do ye live with—that is if I let ye live?"
"My sister, sir—wife of Joe Gargery, the blacksmith."

Point out the place — جگہ بتاؤ / مقام دکھاؤ
Pointed to — اشارہ کیا
Grabbed — پکڑ لیا / جھپٹ لیا
Turned me upside down — مجھے اُلٹا دیا / الٹا کر دیا
Emptied — خالی کر دیا
Piece of bread — روٹی کا ٹکڑا
Spun around — گھما دیا / چکر دیا
Steeple — چرچ کا مینار / گرجا کی چوٹی
ہر

"Where do you live? Point out the place!"

I pointed to our village, a mile or more away. I tried not to cry.

The man stared at me for a moment, then suddenly grabbed me, turned me upside down, and emptied my pockets. The only thing in them was a piece of bread.

He was so quick and strong that it felt like the whole church spun around, and for a moment, I saw the steeple below my feet. When everything felt normal again, I found myself sitting on a tall tombstone, shaking with fear, while he hungrily devoured the bread.

"Now," said the man, "where are your mother and father?"

"Why, over there, sir!" I said, pointing to their gravestones.

"Then who do ye live with—that is if I let ye live?"

"My sister, sir—wife of Joe Gargery, the blacksmith."

Tombstone — کتبہ / قبر کا پتھر

Shaking with fear — خوف سے کانپ رہا تھا

Hungrily — بھوک سے / لالچ کے ساتھ

Devoured — نگل گیا / چٹ کر گیا

Over there — وہاں پر

Pointing to — کی طرف اشارہ کرتے ہوئے

Gravestone — قبر کا پتھر

"Blacksmith, eh?" said he, looking at the iron on his leg. Then he took down my arms and tipped me back. "Get me a file," he says. "And get me food, or I'll have your heart and liver out! Bring them to me there tomorrow morning." He pointed to a bank of earth in the distance. "Don't say a word about me—or your heart and your liver shall be roasted and ate!"

"You might think I'm alone, but I'm not. There's a young man hiding nearby, and compared to him, I'm like an angel. He's listening to every word I say."

"That young man has a way—a special, terrible way—of getting to a boy. Not just finding him, but reaching right into his heart and liver. There's no use trying to hide from him. A boy might lock his door, curl up in bed, pull the blankets over his head, and believe he's safe.

Took down = Take down — نیچے اُتارا / گرا دینا

Tipped me back — مجھے پیچھے کی طرف جھکا دیا

Get me a file — مجھے رَسّی / بیڑی کاٹنے والی آری (فائل) لا دو

Bank of earth — مٹی کا ٹیلہ / کنارہ

“Blacksmith, eh?” said he, looking at the iron on his leg. Then he took down my arms and tipped me back. “Get me a file,” he says. “And get me food, or I’ll have your heart and liver out! Bring them to me there tomorrow morning.” He pointed to a bank of earth in the distance. “Don’t say a word about me—or your heart and your liver shall be roasted and ate!”

“You might think I’m alone, but I’m not. There’s a young man hiding nearby, and compared to him, I’m like an angel. He’s listening to every word I say.”

“That young man has a way—a special, terrible way—of getting to a boy. Not just finding him, but reaching right into his heart and liver. There’s no use trying to hide from him. A boy might lock his door, curl up in bed, pull the blankets over his head, and believe he’s safe.

Roasted — بھُنا ہوا / بھنی ہوئی چیز

Terrible — خوفناک / برا / بھیانک

Getting to someone — کسی کو پریشان کرنا / اثر ڈالنا

Curl up — لپٹ کر بیٹھ جانا / سمٹ جانا

Blanket — کمبل

But that young man will creep in, slowly and silently, until he reaches him... and tears him open.

Right now, I'm the only thing stopping him from coming after you. And let me tell you, it's not easy holding him back. So, what do you say?"

Terrified, I promised to bring him a file and whatever food I could find.

"Say 'May God strike me dead if I don't,'" he demanded.

I repeated his words, and he let me go.

"Now, remember what you promised," he said. "And don't forget about the other man."

"G-good night, sir," I stammered.

"Enough of that!" he snapped.

Still shaking, I watched as he hugged himself for warmth and limped toward the low church wall. As he moved through the weeds and brambles, he looked to me like he was trying to escape from the hands of the dead, reaching up from their graves to grab his ankle and pull him down. When he came to the low church wall, he got over it, like a man whose legs were numbed and stiff, and then

Creep in — دبے پاؤں داخل ہونا / آہستہ آنا

Tears him open — اسے پھاڑ دیتا ہے / چاک کر دیتا ہے

Holding him back — اسے روک رہا ہے / پیچھے تھامے ہوئے

Terrified — شدید خوفزدہ / ڈرا سہما

Strike — مارنا / ضرب لگانا

Demanded — مطالبہ کیا / زور دیا

Stammered — ہکلایا / اٹک اٹک کر بولا

Enough of that — بس بہت ہوا / اب اور نہیں

Snapped — جھٹ سے کہا / جھڑک کر بولا

Shaking — کانپ رہا تھا / لرز رہا تھا

But that young man will creep in, slowly and silently, until he reaches him... and tears him open.

Right now, I'm the only thing stopping him from coming after you. And let me tell you, it's not easy holding him back. So, what do you say?"

Terrified, I promised to bring him a file and whatever food I could find.

"Say 'May God strike me dead if I don't,'" he demanded.

I repeated his words, and he let me go.

"Now, remember what you promised," he said. "And don't forget about the other man."

"G-good night, sir," I stammered.

"Enough of that!" he snapped.

Still shaking, I watched as he hugged himself for warmth and limped toward the low church wall. As he moved through the weeds and brambles, he looked to me like he was trying to escape from the hands of the dead, reaching up from their graves to grab his ankle and pull him down. When he came to the low church wall, he got over it, like a man whose legs were numbed and stiff, and then

Shaking — کانپ رہا تھا / لرز رہا تھا
Hugged himself — خود کو لپیٹ لیا / اپنے بازوؤں میں خود کو جکڑ لیا
Warmth — گرمی / حرارت
Limped — لنگڑایا / لنگڑاتا ہوا چلا
Low church wall — چرچ کی نیچی دیوار
Weeds — جھاڑ جھنکار / غیر ضروری پودے
Brambles — کانٹے دار جھاڑیاں
Reaching up — اوپر تک پھیلنا / اوپر بڑھنا
Ankle — ٹخنہ
Pull him down — نیچے کھینچ لیا / گرا دیا
Got over — قابو پایا / پار کر گیا
Numbed — سن ہوگیا / بے حس
Stiff — اکڑا ہوا / سخت

river, dear boy. I had him in my arms, but he fought free, and the paddles hit him."

Magwitch was taken to the infirmary, too ill for prison. I stayed by his side, my distaste for him melting away. I saw only a grateful man who had meant to be my benefactor. In truth, he was a better man than I had been to Joe.

As the days passed, Magwitch grew weaker. One day, as I sat by his bed, he whispered, "Dear boy, God bless you. You never left me, even in danger. This has been the best part of my life."

I held his hand tightly. "Magwitch, I have something to tell you. You had a child once, whom you loved and lost. She lived and found rich friends. She is a lady now, very beautiful, and I love her."

With the last of his strength, Magwitch raised my hand to his lips, smiled, and closed his eyes—forever.

One chilly December evening, I made my way back to the old forge. I pushed the kitchen door open softly and peeked inside. There was Joe, sitting in his usual spot by the fire, and next to him, on a little stool, sat a young boy.

"We named him Pip, after you," Joe said with a warm smile. "We hoped he'd grow up to be like you, and I reckon he has!"

Paddles – پارے / کشتی کے پارے
Infirmary – اسپتال / طبی خانہ
stayed – ٹھہر گیا / رہا
distaste – ناپسندیدگی / متنفر
melting away – ختم ہونا / پگھل جانا
grateful man – شکر گزار آدمی
meant to be my benefactor – میرے مددگار بننے کے لیے مقدر تھا
in truth, – حقیقت میں،
as the days passed – جیسے جیسے دن گزرتے گئے
grew weaker – کمزور ہو گیا
whispered – سرگوشی کی / دھیمی آواز میں کہا
tightly – مضبوطی سے / زور سے
with the last of his strength – اپنی آخری طاقت کے ساتھ
forever – ہمیشہ کے لیے
peeked inside – اندر جھانکا
usual spot – معمول کی جگہ
warm smile – گرمجوشی بھری مسکراہٹ
I reckon he has – میرا خیال ہے کہ اس کے پاس ہے

These Pages are deleted...

For Full Notes Contact AQ Academy

0300-8311037

hoped he'd grow up to be like you, and I reckon he has!"

"I'm glad to hear that, Joe," I replied, feeling a swell of pride.

"Dear Pip," said Biddy, "are you sure you're not still holding onto feelings for Estella? I can't imagine you've forgotten her."

"My dear Biddy," I replied, "I haven't forgotten anything about my past. But that dream, like so many others, is gone now."

I knew Estella's marriage to Bentley Drummle had been unhappy. He had died, and though I suspected she might have remarried, I didn't know for sure. After supper, I felt a pull to visit the place where Estella and I had first met so many years ago. I walked slowly from the forge, and by the time I reached the tall iron gates of Satis House, the evening had grown dark. The house itself had been torn down, and the garden was now a wild, overgrown tangle. Only the gates and the garden wall remained, standing like silent sentinels.

Feeling a swell of pride – فخر کے جذبات محسوس کرنا

holding feelings – جذبات کو دبائے رکھنا

gone now – اب چلا گیا / ختم ہو گیا

suspected – شبہ کیا / مشتبہ سمجھا

remarried – دوبارہ شادی کر لی

after supper – رات کے کھانے کے بعد

felt a pull to visit the place – وہاں جانے کی رغبت محسوس کی

forge – دھات کا کام / لوہار خانہ

by the time I reached – جب تک میں پہنچا

Satis house – نام – سیٹس ہاؤس

evening had grown dark – شام گہری ہو چکی تھی

torn down – گرا دیا گیا / توڑ دیا گیا

wild – جنگلی / بے قابو

overgrown tangle – گھنا گھنا جنگل / جھاڑ جھنکار

garden wall remained – باغ کی دیوار باقی تھی

standing like a silent sentinels – خاموش پہریداروں کی طرح کھڑی

hoped he'd grow up to be like you, and I reckon he has!"

"I'm glad to hear that, Joe," I replied, feeling a swell of pride.

"Dear Pip," said Biddy, "are you sure you're not still holding onto feelings for Estella? I can't imagine you've forgotten her."

"My dear Biddy," I replied, "I haven't forgotten anything about my past. But that dream, like so many others, is gone now."

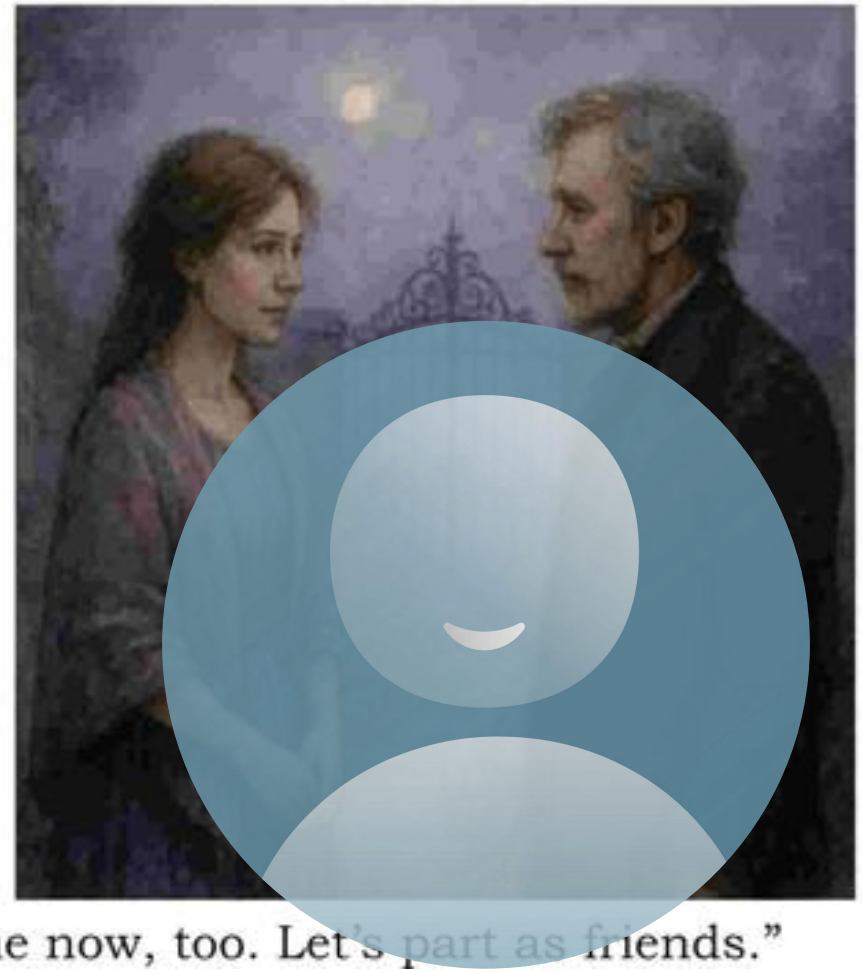
I knew Estella's marriage to Bentley Drummle had been unhappy. He had died, and though I suspected she might have remarried, I didn't know for sure. After supper, I felt a pull to visit the place where Estella and I had first met so many years ago. I walked slowly from the forge, and by the time I reached the tall iron gates of Satis House, the evening had grown dark. The house itself had been torn down, and the garden was now a wild, overgrown tangle. Only the gates and the garden wall remained, standing like silent sentinels.

Feeling a swell of pride – فخر کے جذبات محسوس کرنا
holding feelings – جذبات کو دبائے رکھنا
gone now – اب چلا گیا / ختم ہو گیا
suspected – شبہ کیا / مشتبہ سمجھا
remarried – دوبارہ شادی کر لی
after supper – رات کے کھانے کے بعد
felt a pull to visit the place – وہاں جانے کی رغبت محسوس کی
forge – دھات کا کام / لوہار خانہ
by the time I reached – جب تک میں پہنچا
Satis house – نام – سیٹس ہاؤس
evening had grown dark – شام گہری ہو چکی تھی
torn down – گرا دیا گیا / توڑ دیا گیا
wild – جنگلی / بے قابو
overgrown tangle – گھنا جنگل / جھاڑ جھنکار
garden wall remained – باغ کی دیوار باقی تھی
standing like a silent sentinels – خاموش پہریداروں کی طرح کھڑی

I wandered into the garden, the evening mist swirling around me. The moon and a few stars glimmered faintly above. As I walked, I noticed a figure moving through the shadows. As I drew closer, she turned and spoke my name.

"Estella," I said quietly, my voice steady despite the rush of emotions.

"I'm surprised you recognized me," she replied. "My life hasn't been kind, Pip. It's changed me."



She was still beautiful, but there was a new softness in her eyes, a sadness that hadn't been there before.

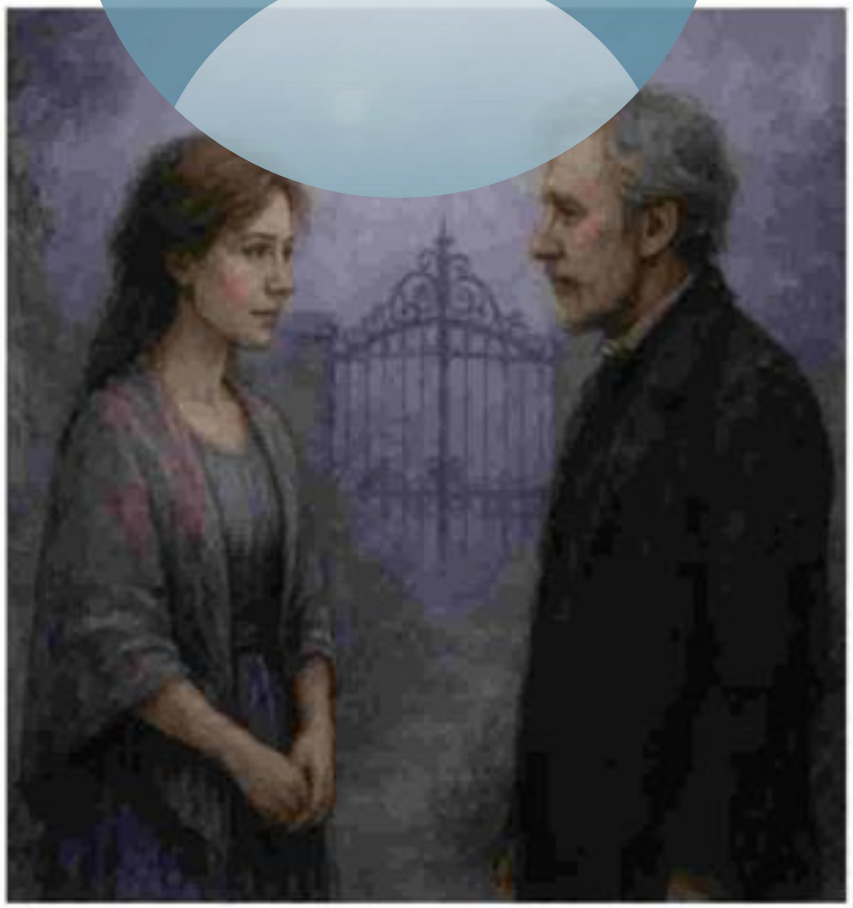
She looked around the garden, her expression wistful. "It's strange being here again. I've changed, Pip. I hope I'm a better person now. You were always kind to me, even when I didn't deserve it. Be kind to me now, too. Let's part as friends."

Wandered into the garden – باغ میں بھٹکنا / گھومنا
evening mist – شام کی دھند
swirling around me – میرے اردگرد گھوم رہی تھی
glimmered faintly – دھندلے انداز میں چمکا
As I walked – جب میں چل رہا تھا
I noticed a figure – میں نے ایک شخصیت دیکھی
As I drew closer – جیسے ہی میں قریب پہنچا
she turned – وہ مڑی
steady – پختہ / مستحکم
despite – کے باوجود
rush of emotions – جذبات کا طوفان
softness – نرمی / مٹھاس
that hadn't been there before – جو پہلے وہاں نہیں تھی
her expression wistful – اس کا چہرہ خوابناک / اداس بھرا
it's strange being here again – دوبارہ یہاں ہونا عجیب لگ رہا ہے

I wandered into the garden, the evening mist swirling around me. The moon and a few stars glimmered faintly above. As I walked, I noticed a figure moving through the shadows. As I drew closer, she turned and spoke my name.

"Estella," I said quietly, my voice steady despite the rush of emotions.

"I'm surprised you recognized me," she replied. "My life hasn't been kind, Pip. It's changed me."



She was still beautiful, but there was a new softness in her eyes, a sadness that hadn't been there before.

She looked around the garden, her expression wistful. "It's strange being here again. I've changed, Pip. I hope I'm a better person now. You were always kind to me, even when I didn't deserve it. Be kind to me now, too. Let's part as friends."

Wandered into the garden – باغ میں بھٹکنا / گھومنا

evening mist – شام کی دھند

swirling around me – میرے اردگرد گھوم رہی تھی

glimmered faintly – دھندلے انداز میں چمکا

As I walked – جب میں چل رہا تھا

I noticed a figure – میں نے ایک شخصیت دیکھی

As I drew closer – جیسے ہی میں قریب پہنچا

she turned – وہ مڑی

steady – پختہ / مستحکم

despite – کے باوجود

rush of emotions – جذبات کا طوفان

softness – نرمی / مٹھاس

that hadn't been there before – جو پہلے وہاں نہیں تھی

her expression wistful – اس کا چہرہ خوابناک / اداس بھرا

it's strange being here again – دوبارہ یہاں ہونا عجیب لگ رہا ہے

I didn't deserve it. Be kind to me now, too. Let's part as friends."
"We are friends," I said firmly. We went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her.

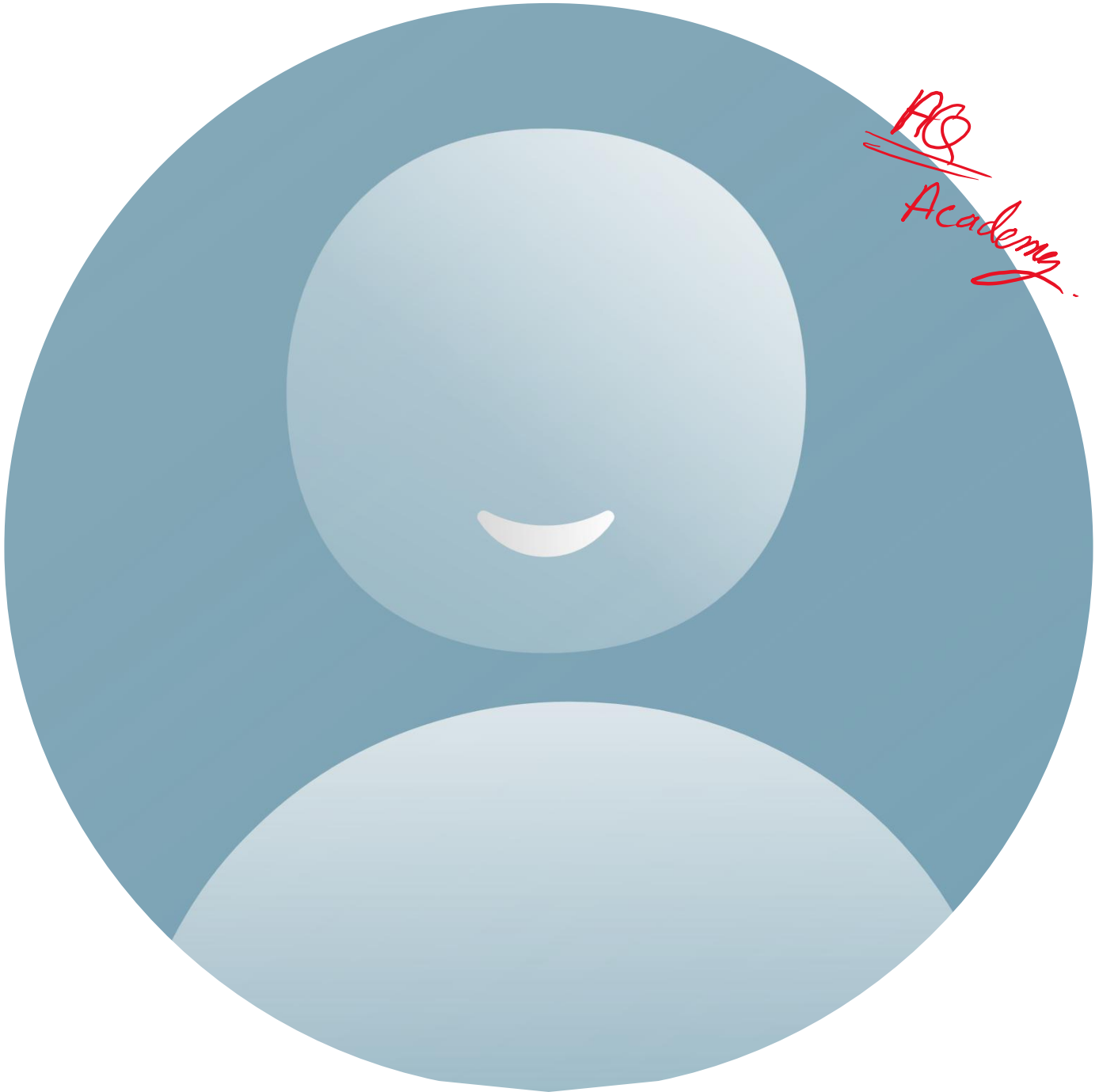
The Story Ends Here

The Story Ends Here

Note for Teacher: Ask students to read the story in pairs or groups and discuss with eachother what do they observe in the story about the characters, actions/attributes of characters, setting, plot and background. Ask them to note down the main details about different characters on their note book as well.

Deserve it – اس کا حق رکھنا / اس کے لائق ہونا
firmly – مضبوطی سے / پختگی کے ساتھ
ruined place – تباہ شدہ جگہ / برباد مقام
morning mists – صبح کی دھند
risen – اٹھا / اوپر آیا
long ago – بہت پہلے
broad expanse – وسیع رقبہ / کھلا میدان
tranquil light – پرسکون روشنی
I saw no shadow of another parting from her – میں نے اسے کسی اور سے جدا ہوتے ہوئے نہیں دیکھا

The End



For more contact

AQ Academy

0300-8311037